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Le Collège régional Champlain a entrepris en 1973 une recherche visant un triple objectif: 1. Etablir un atelier d'écriture au campus de Lennoxville; 2. Evaluer diverses méthodes d'enseignement de la composition; 3. Préparer une bibliographie annotée sur les manuels de composition. Le document présente l'état des travaux à la fin de l'année 1973-1974. L'essentiel (31 pages) est constitué par la présentation de la bibliographie.

La bibliographie regroupe une centaine de manuels de langue anglaise généralement postérieurs à 1965. Chaque document est rapidement annoté et évalué.

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An annotated bibliography for the
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Project for Communications - Correction of Poor Writing Habits
in English - Final Report

Champlain Regional College

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DESCRIPTION OF THE PROJECT

The Champlain English Research Project began operation in September, 1973, with three interrelated objectives: to establish a Writing Workshop at the Lennoxville campus, to test various methods of teaching composition, and to prepare an annotated bibliography of composition textbooks. By January, 1974, approximately half the work had been completed and at that time an interim report was submitted to the college administration. Now, after two semesters, the project has been finished. In the following pages we the co-ordinators of the project shall outline, objective by objective, the results of our research.

But first, let us sketch the main lines of our interim report to provide a background of information about the project. The idea to investigate the teaching of composition--a traditionally controversial subject--through the assistance of a government research grant first occurred to us in the fall of 1972. After help from the local campus administration in the preparation of a request, we requested the sum of \$13,930 in March, 1973, from the provincial government's regular fund for collegial research and obtained the full amount at the end of June. We spent the rest of the summer preparing for the official beginning of the project in September. Professors Roger Trembley of Université de Sherbrooke and Michael Rehner of York University were

consulted, and these people, both experts in the teaching of composition, offered valuable practical suggestions about how to proceed. We also informed major Canadian and American publishers about our project and they generally responded with both information and sample copies of their textbooks. At the same time we asked our colleagues in the English Department to co-operate by trying out various methods of teaching, to which they readily agreed. Then, after much research reading and reviewing of tests, we finally found a diagnostic test to be administered at the beginning of the term. Subsequently we began to publicize the project to both students and faculty. And so on...

By September we were ready to begin. We started by opening a Writing Workshop eighteen hours a week, Monday through Friday. Our aim here was simple but important: we would individually tutor students who voluntarily sought help with their writing. Fortunately, we were able to staff the Workshop ourselves, thanks to the release time purchased by approximately half our grant (this money going toward the hiring of part-time instructors to replace us in the classroom). Throughout the first term the reputation of the Workshop gradually increased among both students and faculty, so that by the Christmas break we felt confident that it was established, functioning properly, and ready to grow.

Our second objective, evaluating the various methods of teaching composition, did not develop as smoothly. Indeed many things caused us to falter in the area of testing. The variables--as we anticipated--proved to be too numerous and too diverse to control with scientific accuracy. We were not able to obtain a test that met the full requirements outlined by Fred I. Godshalk et al. in their standard-setting

monograph The Measurement of Writing Ability (College Entrance Examination Board, 1966). We tried to test seven methods of teaching composition and this proved to be too many methods with too subtle differences to oversee efficiently. And we did not collect enough samples from every class to compare the results reliably (largely because of the students' understandable apathy in matters of scholarly research when they were simultaneously faced with final examinations). All in all, we felt unable, in the middle of our project, to even predict an opinion about the best method of teaching composition. Nevertheless, we were not deterred because we learned much from our experience, and we maintained our original proposal to arrive at a tentative pragmatic opinion rather than a statistically detailed conclusion.

The third part of our project, preparing an annotated bibliography of composition texts, gave us no problems whatsoever. We received many books from the publishers and spent a fair amount of time indexing them and setting up a modest though practical library in the Writing Workshop.

These things then formed the essence of our interim report. We shall now describe in detail the course of the completion of our project during the winter semester.

THE WRITING WORKSHOP

In our interim report we stressed the need we felt for our colleagues' support in making the Writing Workshop an institution within the college. We are pleased to report that this did happen.

Not only did faculty members in all disciplines respond to our frequent memoranda, our extensive publicity, and -- sometimes -- our collaring them in the corridors, but also the administration and the students recognized the authenticity of our project. Indeed, a lot was accomplished in the Writing Workshop in the second semester.

Most important of course is the fact that we helped many more students with their writing problems in the second term. The number of our appointments with students approximately tripled that of the first semester. In fact, during most weeks we met students almost every half hour that the Workshop was open. In many instances we had to ask students to come back in a day or two when we could find time to meet with them. In these sessions with the students we maintained the same policy that we had established in the first term: we offered individual tutoring to those who agreed to come at least four times at least two weeks before an assignment was due, and we preferred to work on parallel problems rather than on actual assignments. Such a policy worked. In fact, it benefited both the students and the faculty, because it provided a place where the inexperience of the student and the expectation of the instructor could meet informally before there was a clash of awkwardness and grace.

A secondary, though still important, achievement to come about in the second semester was the growth of the stature of the Workshop in the eyes of the administration and of the college as a whole. In April we proposed to the local Academic Council that a policy be instituted whereby all faculty members would be requested to mark all written

submissions according to "style" as well as "content," and this motion passed, almost unanimously. Though it is general, this policy should provide the moral force necessary to nudge all instructors into a greater awareness of their responsibility to do whatever they can to improve the writing ability of our students. This policy was reinforced in early May when the principal, Peter Hill, introduced the matter to the last general faculty meeting of the year. At his request we explained fully to our colleagues what the Workshop was doing and urged once again their further co-operation. Ultimately, the fullest measure of the Workshop's maturity came at the end of the semester when the administration assured us that they would support the Workshop -- in fact keep it alive -- next year, whether our application for the renewal of our grant was accepted or not.

Finally, the Writing Workshop attained in the second term a definite spirit as well as a sound physique. That is, it has become known on campus. Formally, it has been included as a feature of the Handbook for incoming students in the fall, and informally, it has become a phrase in the student's mind, like "The Pub" or "Touchstone."

TESTING THE METHODS OF TEACHING COMPOSITION

Our original motivation for doing research was to try to find the most effective method of teaching composition in the CEGEP system. We felt that our special conditions demanded a special course. For one thing, our courses last only fifteen weeks, so we need a concise program. At the same time, our students are often bereft of the most fundamental aspects of writing ability, so we need a comprehensive

program. Therefore we believe that the usual CEGEP writing course is, in practice, a compromise of these extremes: namely, a crash course in composition. Under these conditions then, how should the English instructor proceed?

Trying to answer this question led us into a labyrinth, as we have already suggested. Nevertheless, we began the second semester hopefully, having learned by experience which pathways would likely turn out to be deadends. First, we made certain that we had time to obtain a reliable text to evaluate the students' writing. This test, the College English Placement Test from Houghton-Mifflin, incorporates all three criteria recommended by Godshalk et al.: namely, objective questions to test the "lower" skills of basic knowledge of the way the language works, interlinear exercises to test the "higher" skills of organization and clear thinking, and a short essay to test the students' ability to perform the act of composition. We administered this test at both the beginning and the end of the term and then compared the results for improvement. Also, we took the precautionary measure of making the test "count" at the end of the term to ensure the full-participation of the students.

Another major improvement that we made in the second semester was reducing the variety of methods that we tested. Instead of seven methods ranging on two indices, from programmed learning to lectures on prose models and from individual tutorials to full class lectures, we concentrated on four sharply distinct methods and added a control group of students who were not enrolled in the composition course. We have outlined below a description of each method, accompanied by our

impressions.

Programed Learning

This method is based on the use of a "programed" textbook -- a manual of self-instruction and self-correction -- that allows each student to work in class at his own speed and on his own problems. The teacher then becomes a resource person or an animator, consulting each student as he is needed. Thus the traditional lecture period is transformed into a work session. The principal objectives of this method are to enable a large class of students to work on a variety of problems simultaneously and to free the teacher from lecturing on the lower writing skills, such as grammar and punctuation.

Our findings indicate that, although this method is an effective means of drilling fundamentals, it is inadequate for teaching a sense of organization and style. One important reason for this is that most of the programed texts deal only, or primarily, with the lower skills. Also, this method tends to be monotonous -- sometimes even downright boring -- for both the teacher and the students. We recommend that this method should be used mainly as a supplementary aid to a more traditional approach and that it should be reserved, generally, for those students with severe writing problems.

Tutorials

Under this system a teacher provides individual attention for a class of seven or eight students at most. The teacher meets with each student once a week to discuss his personal interests or needs and to

review his written assignments. The main objective of this method is to involve the student in a full realization of his particular abilities and problems.

There are, however, a few drawbacks to this method. First, it is not possible to cover as much material in once-a-week sessions as in regular classes, and second, it can be very monotonous for the teacher to repeat any given lesson as many as seven or eight times a week. Also, this method is quite demanding on the students, because it requires a developed sense of responsibility to keep enough of the weekly appointments to benefit from the course. Still, this method can produce very rewarding results if the student attends regularly and takes advantage of the individual attention.

Lecture-Workshop Method

This method consists of a combination of lectures about composition and small group discussions of the students' written assignments. According to this format, the teacher usually lectures once a week and then meets with half the class one day and the other half another day. This allows an informal and lively atmosphere to develop within each of the two small groups. The teacher then acts as a moderator as each student reads aloud his weekly composition for group discussion. The objective of this method is to stimulate class participation while at the same time providing an opportunity to teach a large group of students the total process of writing well.

Indeed, we believe that this method probably provides a better balance of comprehensive teaching possibility and individual student involvement than any other method. Perhaps this is because the pressure

for participation and performance comes from the group itself, each of the student's peers, and not from the teacher or the format, and this in turn allows the instructor to teach an already sensitized audience. At any rate, in the course of our research this method has received more favourable comments than any other from both teachers and students.

Writing About Literature

This method consists of lectures and discussions on the ways to respond in writing to literature. Its premise is that ordinary composition courses usually lack content, whereas this method provides something stimulating to write about. Usually the lectures and discussions center upon the higher skills, such as organization and style.

There are, of course, two obvious objections to such a method. First, it is definitely English-oriented, and second, it tends to assume -- questionably -- a basic competence in the average student's writing ability. Nevertheless, this method can provide very effective preparation for taking further English courses and for promoting the student's own sense of style.

Until now we have purposefully avoided making a definitive statement about the best method of teaching composition. There is one main reason for this: our research has not been scientific enough to encourage us to offer a definite opinion about this very controversial matter. We simply do not have the figures to prove what we think. However, we stress that this in no way implies a failure of this aspect of our project. From the very beginning we

realized that the variables involved were beyond the control afforded us by both time and finances. We only proposed a tentative solution, an educated guess. Keeping this in mind, we offer our heartfelt conclusions.

In the final analysis -- literally -- a few bits of truth seemed to become more and more clear. First, some training in composition is better for the college freshmen than no training in composition. This is not as much of a truism as it at first appears, since many English teachers would argue the opposite and since many universities do not teach composition at all. We base this conclusion upon the comparison of the test scores and short essay results of the four composition classes involved in our experiment. Unfortunately, our control group was not large enough at the end of the term to provide a convincing reliability (these students were given money, not marks, for taking the test), but still we feel safe in drawing this conclusion.

The reason for our boldness in this matter is the results of the composition classes tested. Of the four methods being investigated, three showed an average class improvement of about the same raw score, while the fourth showed less. Programed Learning, Tutorials, and the Lecture-Workshop Method were fairly similar in results, while the Writing About Literature Method was incongruent. The significance of this is that the differing method is the only one of the four that is not, strictly speaking, a standard method of teaching composition. This would seem to indicate that a standard composition course tends to improve a student's writing more than a course with a literary emphasis.

An interesting tangent that we discovered in connection with this

problem concerns the short essays on identical topics written at the beginning and end of the semester by all the classes. In reading these essays we decided that, since the essay part of our test was not numerically correlated with the other two parts, the best indication of improvement would be to mix up the first and second essays of all students and see if we could identify them as first or second on the basis of obvious betterment. To do this we arranged for the essays to be independently coded and disguised and all three of us read all the essays in question. The results were a little startling. In the case of the Writing About Literature class -- the class with the lowest numerical improvement, approximately half that of the other three classes -- we were correct in our assessment of writing improvement in 90% of the samples. The other classes yielded even higher percentages of recognizable improvement. But the important aspect of all this is that even the method of teaching composition with the lowest numerical improvement served to improve the students' writing to a highly recognizable extent. Thus, though we cannot prove it at this time, we strongly suspect that a reliable control group of non-composition students would not have shown such recognizable improvement. This path is certainly worth future investigation as a possible way out of the maze of questions surrounding the teaching of composition.

We cannot venture, however, an opinion about which method is the best, for the simple reason that our findings did not show conclusive differences between the three methods giving standard emphasis to the teaching of composition. Our comments following the description of the methods contain all that we can reasonably say on the matter. A teacher choosing a method should first consider the particular problems

he faces and then consider what each method can or cannot do.

Before leaving this aspect of our research, however, we would like to make a recommendation. We suggest that English teachers individually and English departments as a whole should seriously look at the possibility of establishing a Writing Workshop to teach composition. Unquestionably this is the method that evidences both the greatest student involvement and the most obvious improvements in writing. The combination of high motivation in the student and individual attention from the teacher seems reasonably to be the most successful equation possible for the teaching of composition -- or anything -- and the Writing Workshop offers both.

AN ANNOTATED BIBLIOGRAPHY FOR THE TEACHING OF WRITING

The following bibliography represents a great many hours of serious thought about what makes a composition textbook effective. We were looking for texts which would be relevant and appealing to the Cegep student, and suitable for our fifteen week semester courses. This bibliography does not, of course, cover all the texts on the market; that would have been impossible. We believe that it does, however, cover a fair representation of the texts available in Canada. In January, 1974, we sent a letter to all publishers and distributors in Canada explaining our project and soliciting copies of composition texts which they were promoting. The response was good, as you can see.

We have divided the various types of texts which deal with almost every imaginable aspect of writing into the following categories:

- I. Composition texts
- II. Texts on particular aspects of the process of composition
- III. Readers
- IV. Programmed texts
- V. Handbooks on rhetoric and grammar
- VI. Concise handbooks
- VII. Texts on special assignments
- VIII. Creative writing texts
- IX. Texts on English as a second language
- X. Texts on business English

Within each of these categories texts are listed as "Recommended", "Conditionally recommended", or "Not recommended", but no attempt is made to order the texts within each subdivision. In general, we

evaluated books positively for originality, concision, comprehensiveness, and readability, and negatively for repetitiveness, obscurity, and dullness. We have provided publication details, including the price and Canadian distributor whenever this information could be found. We would like the reader to consider this not primarily as a piece of scholarly research, but rather as a survival manual or field guide for choosing a useful textbook for the teaching of composition.

1. Composition Texts

We believe that several factors go into the making of a successful composition text. First, we were consistently impressed with books that are both comprehensive and concise, comprehensive in that they concentrate on the major writing problems and concise in that they deal with these problems in a clear and practical manner. This in turn suggests the second major quality that we looked for: readability. That is, all the books that we preferred are written well and are capable of sustaining the reader's interest by virtue of "the sound of the writer's voice on paper," to borrow a phrase from one of them. Also, expectedly, the distinctive texts usually reveal their authors' originality and enthusiasm. A further valuable feature that affected our choices was the number and variety of unique, relevant exercises and essay topics. And finally, all the books that we recommend are suitable for college, reasonably priced, and not too "American" in tone.

Recommended:

Baker, Sheridan. The Practical Stylist.
New York: Crowell, 1973.

Excellent. This text is a classic. It handles large problems (organization, etc.), common difficulties (grammar, etc.), style, and research writing with common sense and clarity. A special attraction is its manageable length -- about 180 pages.

Available from: Fitchenny & Whiteside in paper for \$4.35.

Burhams, Jr. Clinton S. The Would-be Writer.
Third edition. Toronto: Xerox, 1971.

This text presents a valuable combination of an imaginative discussion of the act of writing, a practical explanation of composition techniques, and a wide selection of model essays. This book covers what most composition texts do and then some. All in all, a very fine book.

Available from: Xerox in hardcover (379 pp.) for \$5.95.

Hall, Donald. Writing Well.
Boston: Little, Brown and Company, 1973.

A well-written book about writing. Donald Hall in his own very personal style begins his book with a chapter exposing the dishonesty of pretentious writing. He attempts to develop the student's sensitivity to "the insides of words" and then moves on to deal with sentences, paragraphs, and organization. In his examples and exercises Hall encourages analysis of prose excerpts from a wide variety of sources. This book has no section on mechanics, but it does have a useful glossary. On the whole, this is one of the most readable composition texts there is.

Available from: Little, Brown and Company in paper (324 pp.) for \$5.95.

Mc Crimmon, James M. Writing With a Purpose.
Fifth Edition. Boston: Houghton Mifflin Company, 1973.

A comprehensive composition text with a strong emphasis on "prewriting" -- finding subject, defining purpose, and framing thesis. It concentrates on interests and preoccupations of students and on assignments which they will most commonly be asked to handle. The strong emphasis on purpose, the organization of the text according to the process of composition, the lively and readable prose, the well-chosen excerpts used in examples and exercises, and the clear structure of the format all make this a practical and an appealing text. Besides the basic sections, it also has a good section on special assignments (essay examinations, writing about literature, persuasion, and the research paper) and a handbook of grammar and usage. All the material in this book could not be covered in one

semester, but this is the only reservation about recommending this text.

Available from: Thomas Nelson & Sons (Canada) Ltd. in hardcover (481 pp.) for \$8.25.

Ross, Donald H. The Writing Performance.
Philadelphia: Lippincott, 1973.

Original. Aimed at teaching writing as an organic performance rather than an act of imitation. Student oriented. The first three chapters prepare the student to write well by dealing in detail with attitude, subject, and mode. The emphasis throughout is on developing the love of writing rather than merely teaching the skills of writing. Yet the necessary skills are all discussed, practically and originally.

Available from: McClelland & Stewart Ltd. in paper (202 pp.) for \$3.70.

Tibbets, A.M. and Charlene Tibbets. Strategies of Rhetoric.
Revised edition. Glenview, Ill.: Scott, Foresman, 1974.

Excellent. This is an unusually comprehensive and detailed text, especially good in its treatment of organization and argumentation. Also, its treatment of words, sentences, etc. is equal to that of almost any composition text. And, finally, it contains an exceptionally good chapter on business and technical writing.

Available from: W. J. Gage in paper (320 pp.) for \$4.50.

Conditionally recommended:

Cosbey, Robert C. The Writer's Job
Glenview, Illinois. Scott, Foresman, and Co., 1966.

Limited to an examination of expository writing, this text contains sound analyses of stylistic techniques that vary between the highly informative to the tediously intricate. Sections on paragraphs and essay organization might be useful to a teacher offering a course in essay writing.

Available from: W. A. Gage in paper (257 pp.) for \$4.25.

Eastman, Richard M. Style: Writing as the Discovery of Outlook.
Toronto: Oxford U.P., 1970.

This book deals extensively with sentences and their relationship to audience. Also words and paragraphs are treated effectively. The main shortcoming of this book is that it is perhaps too heavy on the smaller aspects of composition and too light on the larger ones. Then

two things like grammar and usage are not touched on.

Available from: Oxford U.P. in paper (280 pp.)

Jones, Alexander E. and Claude W. Faulkner. Writing Good Prose.
New York: Scribner's, 1971.

This book thoroughly discusses the methods of achieving coherence and unity on the sentence, paragraph, and essay levels. There are many examples and drawings to illustrate the principles, and, at the end of the book, many analytical exercises. The book is, however, limited to a discussion of structural coherence.

Available from: John Wiley and Sons (Canada) Ltd. in paper (304 pp.)

Walters, Margaret C. A Basic Guide to Clear and Correct Writing.
Glenview, Illinois: Scott, Foresman, and Co., 1958.

This workbook with its detachable pages and brief commentaries might be useful in a remedial writing class needing practice in mechanical skills (punctuation, spelling, fragments). The approach is traditional but the sections on mechanics, in contrast to those on diction and paragraphs, are thorough with copious exercises.

Available from: W. A. Gage in paper (282 pp.) for \$4.25.

Not Recommended:

Cowan, Gregory and Elizabeth Mc Pherson. Plain English Please.
Second edition. New York: Random House, 1969.

A workbook text which concentrates on the organization of different types of expository and argumentative assignments. The tone is condescending; the discussion often trite and uninformative. A boring text which is less than ineffective.

Available from: Random House of Canada Ltd. in paper (413 pp.) for \$4.95.

Glorfeld, Louis E.; David A. Laureman; and Norman C. Stageberg.
A Concise Guide For Writers.
Second edition. New York: Holt, Rhinehart and Winston, 1969.

Designed to help students overcome frequent writing faults and to write paragraphs. This text is poorly organized and, at times, poorly written. Mechanical and stylistic errors are lumped together in no apparent order; suggested theme topics are dull, cliché-ridden,

and excessively slanted towards American society; and finally certain sections of the book are badly organized.

Available from: Holt, Rinehart and Winston of Canada Ltd. in paper (178 pp.)

Gorrell, Robert M. and Charlton Laird. Writing Modern English. Englewood Cliffs, New Jersey: Prentice Hall, 1973.

A standard composition text whose approach is global but pedestrian (a series of rules are followed by fill-in exercises notably lacking in variety and challenge). The text is excessively slanted towards American college students.

Available from: Prentice Hall of Canada Ltd. in paper (278 pp.) for \$4.95.

Hoole, Arthur H. The Fundamentals of Clear Writing (with exercises). Macmillan: Toronto, 1969.

This is a solid, traditional grammar text, and as such is stuffy and dull. The rules are expressed, but the explanations are overly laconic and the number of models is inadequate. Two special features are a chapter on the précis and a chapter on the business letter.

Available from: Macmillan in paper (282 pp.) for \$1.95.

Martin, Gretchen. Practical Writing: Principles and Exercises. Indianapolis: Odyssey Press, 1968.

A standard workbook with exercises on grammar, sentence errors, and mechanics aiming at increasing a student's ability to identify errors only.

Available from: Ryerson Press in paper (310 pp.)

Perrin, Porter G. and Wilma E. Ebbitt. Writer's Guide and Index to English. Fifth edition. Glenview, Illinois: Scott, Foresman, 1972.

This book presents a thorough coverage of the main points of composition, but it lacks any fresh or original approach. The exercises especially are disappointing, being largely analytical.

Available from: W. J. Gage in paper (907 pp.) for \$8.65.

Richardson, H. Edward. How to Think and Write. Glenview, Illinois: Scott, Foresman and Company, 1971.

This author claims that students need to be made aware of fallacies in their logic before they can be taught to organize essays and paragraphs. His own text, however, not only has an obscuring format, but also is poorly written. In some places his discussion is too abstract. In others his ideas are illustrated at too great a length, often with mediocre examples.

Available from: Gage Educational Publishing Ltd. in paper (476 pp.)

Rothwell, Kenneth S. Questions of Rhetoric and Usage.
Boston: Little, Brown and Co., 1971.

Conventional. Many aspects of composition are touched on, but the style of the book itself is dull and choppy.

Available from: McClelland and Stewart in paper (279 pp.)

Rubinstein, S. Leonard. Writing: A Habit of Mind.
Dubuque, Iowa: Wm. C. Brown, 1972.

This book philosophizes about writing by presenting simulated classroom discussions of compositions and rhetoric. But it is difficult to determine whom this book is designed for -- apparently it is meant for a course teaching people how to teach writing. Anyway, it is one of the most poorly written books to appear in years, being pretentious and dull by turns. Any good points the author makes are usually undercut by the abstractness of his style. The whole book reads like the journal of a pedant.

Available from: Burns and Mac Eachern Ltd. in paper (213 pp.)

Straw, Harry. Writing and Rewriting.
Fifth edition. New York: Harper & Row, 1973.

While this book attempts to be thorough and does have useful sections, it is not a good composition text. Straw states in the introduction, "The author of such a book can hardly expect his work to be found exciting, but he can at least try to keep it from being dull and padded." However, even in this humble ambition, he fails. The section on rhetoric is dull and impersonal, and although it is fairly short, it could be still more concise. The section which lumps together grammar, usage, words, and sentences may be exhaustive, but it is certainly not readable.

Available from: Fitzhenry and Whiteside Ltd. in paper (360 pp.)

II. Texts on Particular Aspects of Composition

Obviously, any text that proposes to treat a special writing problem should do so clearly, completely, and imaginatively.

Recommended:

Aitken, Johan, Peter Millar, John Stevens, and Kenneth Weber.
Wavelengths 31. Wavelengths 32. Wavelengths 33.
J. M. Dent & Sons (Canada) Limited, 1971.

This series of three books hopes to help students speak and write English with growing confidence and imagination. They use many illustrations such as photographs and comic strips, and entertainingly attempt to increase students' awareness of how various media use language. Students are asked to respond to questions interspersed throughout the text, but there are no formal exercises. Each book focuses on language from a slightly different perspective: the language of conversation, the language of information, the language of imagination. However, because these focuses naturally overlap, because the approach is the same in each, and because the books do not differ in level of difficulty, there would be little benefit in using more than one in a course.

Available from: J. M. Dent & Sons (Canada) Ltd. in paper (190 pp.)
for \$3.50 each.

Beardcley, Monroe C. Thinking Straight.
Third edition. New York: Prentice-Hall, 1966.

This is a thorough book on logic. It is both practical and well-written; the explanations are complete and the main points are outlined at the end of each chapter. Especially pertinent are the chapters on "Pitfalls of Language" and "Resources of Language."

Available from: Prentice Hall of Canada, Ltd. in paper (292 pp.)
for \$4.95.

Diederich, Paul B et al. Vocabulary for College A, B, C, and D.
Second Edition. New York: Harcourt, Brace, Jovanovich, 1973.

This series of four vocabulary books aims at increasing a college student's reading vocabulary. The format for each workbook is excellent: it is divided into sections organized according to various concepts (happiness, time) that link the dozen odd words for study nearly together. The authors have defined all words concisely and invented self-correcting exercises for each term. Authors recommend using a workbook once a week.

Available from: Longman Canada Ltd. in paper (180 pp.) for \$2.70 each.
(Teacher's manual \$.80)

King, David and Thomas Crerar. A Choice of Words.
Toronto: Oxford University Press, 1969.

This book attempts to develop the student's sensitivity for choosing appropriate words. It emphasizes the relationship between word choice and the subject, audience, and author's purpose. Although the presence of an instructor somewhere nearby is assumed, the book proceeds as inductively as possible so that the student will be able to read and respond to much of the material by himself. Plenty of good, solid examples and exercises, often using selections from Canadian writing, are provided. This book or selections from it could well be used in a composition course if supplemented by material on organization and sentence structure.

Available from: Oxford U. P. in paper (146 pp.) for \$2.50.

Struck, Herman R. Better Prose: A Method.
Boston: Houghton Miffler Company, 1965.

This workbook deals with the analysis and revision of student writing. It uses a quantitative method, determined from the practices of professional writers, as a guide. For example, it recommends that students begin only about 50% of their sentences with subjects and that they use at least 40% direct object clauses. Four analytical charts permit the student to evaluate his own style. Following each chart, specific procedures for eliminating flaws revealed by the analysis are described and illustrated. While the use of these charts might seem mechanical, they do convincingly reveal specific faults, and allow each student to focus on his particular problems.

Available from: Thomas Nelson & Sons (Canada) Ltd. in paper (100 pp.)
for \$3.25.

Willis, Hulon. Structure, Style, and Usage.
Third edition. New York: Holt, Rinehart and Winston, 1973.

This text concentrates on how to write expository and persuasive assignments that the student is likely to encounter in term papers and essay exams. It begins with a simple but thorough introduction to logic which forms the basis of the authors' approach to composition. The many examples, exercises, and suggested theme topics throughout this text are particularly good. In keeping with his objective, the author has relied heavily (but not exclusively) on student writing for examples, on the theory that it offers more useful models for students than does professional writing.

Available from: Holt Rinehart and Winston of Canada Ltd. in paper
(437 pp.)

Conditionally recommended:

Kocher, Helen R. and Alec Ross. From Outline to Essay.
New York: Macmillan, 1968.

A self-correcting workbook which is designed to give the student in a remedial writing class help in producing expository and argumentative paragraphs and themes which are unified, coherent, and adequately developed. This book is useful for the student with problems, especially when he is working on his own. However, the exercises are too simplified to be suitable for most college students and many high school students.

Available from: Macmillan Company of Canada Ltd. in paper (206 pp.)
for \$3.30.

Not recommended:

Curto, Josephine J. and Frances A. MacLeod. The Ladder of Language.
Glenview, Illinois: Scott, Foresman and Company, 1967.

The objectives of this text may be commendable, but its achievement is not. It aims at increasing awareness and appreciation of language in "speaking, listening, reading, and writing," and helping the student to use it consciously and effectively. However, the discussion is monotonous and condescending, elaborating points which are quite obvious. Also, because the chapters aren't subdivided, it is difficult to find information without reading through an entire chapter.

Available from: Gage Educational Publishing Ltd. in paper (451 pp.)
for \$5.70.

Mersand John. Spelling Your Way to Success.
New York: Barron's Educational Series, Inc., 1959.

This text, announcing a new simplified spelling method, caters to those wishing to improve themselves financially by learning how to spell better. The book includes exercises and achievement texts for each chapter, but no answers. The text is poorly written; the approach, vulgarized.

Available from: Burns and MacEacher Ltd. in paper (173 pp.)
for \$1.50.

Stewart, Donald C. The Authentic Voice: A Pre-Writing Approach to Student Writing.

Dubuque, Iowa: Wm. C. Brown Co. Publishers, 1972.

The aims of this text are admirable. The author proceeds from the conviction that the goal of any writing course is self-discovery for the student and that this self-discovery will be indicated by the appearance of an authentic voice in his writing. He contends that the techniques of prewriting which he presents will best help to achieve this goal. However, the author's own voice in this text is pedantic and condescending, and therefore quite unlikely to encourage students to try his techniques. A further detraction is that the author assumes an audience of American students.

Available from: Burns & MacEachern Ltd. in paper (151 pp.)

William, John B. Style and Grammar: A Writer's Handbook of Transformations.

New York: Dood, Mead, 1973.

Aimed at developing the student's writing by making him aware of the syntactical structures available to him, this is a very specialized text dealing solely with transformational grammar. Obviously, such a book is of practically no use in a composition course.

Available from: Dodd, Mead & Co. (Canada) Ltd. in paper (200 pp.)

III. Readers

We think that the best readers contain selections from all sources of writing, not just literature. And, since this kind of book is usually used as the only text in a course, it is especially important for it to be organized for effective transformation of writing techniques from models to assignments.

Recommended:

Baker, Sheridan. The Essayist.

Second edition. New York: Thomas V. Crowell, 1972.

Designed to teach exposition through the presentation of a rich variety of model essays, this book is very useful for teaching the essay in its various forms. The topics for assignments are excellent.

Available from: Fitzhenry & Whiteside in paper (370 pp.)

Birk, Newman P. and Genevieve B. Birk. The Odyssey Reader: Ideas and Style.

Shorter edition. New York: Odyssey Press, 1969.

A collection of essays with the lofty aim of giving the student "an enlarged understanding of our intellectual heritage and of the contemporary world" and encouraging him to examine his own personal philosophy. This text is practical as well as idealistic. It repeatedly stresses the oneness of content and form, and is structured to illustrate various techniques of organization, coherence, tone, and style. Detailed questions following each essay encourage the student to carefully examine and learn from the essay. A glossary of rhetorical terms at the end of the book is another practical feature.

Available from: Musson Book Company in paper (515 pp.)

Fiedler, Leslie. The Art of the Essay.

Second edition. New York: Crowell, 1969.

A collection of the best of classic and contemporary essays which attempts to illustrate the great variations in form and function of which the essay is capable. Stimulating questions and assignments which follow each selection encourage careful consideration of the art of the essay.

Available from: Fitzhenry & Whiteside in paper (542 pp.)

Kane, Thomas S. and Leonard J. Peters. Writing Prose.

Third edition. New York: Oxford University Press, 1969.

One of the better "readers" because the selections were chosen to illustrate not "great ideas" but the techniques of good prose. The organization of the text as well as the commentary and questions which follow each essay all focus on helping the student recognize good prose and apply what he learns to his own writing. An especially useful feature of this text is a list at the end of each selection which summarizes the principles of good writing which the model is intended to illustrate.

Available from: Oxford U. P. in paper (449 pp.) for \$4.50.

Conditionally recommended:

Bach, Bert C. and Gordon Browning. Fiction for Composition.
Glenview, Illinois: Scott, Foresman, 1968.

This book is based on a solid premise: teaching composition by

presenting short stories as models of description, narration, economy, and so on. But there is too little explanation of stylistic matters to enable the student to learn in detail the principles that the text claims to illustrate. This book might work for more advanced students, but it seems to have little value for freshman composition courses.

Available from: N. J. Gage in paper (388 pp.) for \$5.20.

Gillespie, Sheena and Linda Stanley. Someone Like Me: Images for Writing.

Cambridge, Mass.: Winthrop, 1973.

This text, which is addressed to a community college audience (American), aims at being both relevant and practical. It includes essays, short stories, and poems - most in the first person - selected on the hypothesis that students are primarily interested in personal experience. The units move from purely personal and subjective writing to objective and critical analyses of ideas. And synchronized with this thematic structure is a rhetorical structure which proceeds from "words" to "organization". On the whole, the author's efforts to overcome the weaknesses common to readers are admirable. One objection, however, is that the appeal to relevance, as evinced in the title, could be interpreted as facile and condescending.

Available from: Prentice-Hall of Canada Ltd. in paper (329 pp.)

Hoggins, James Burl and Robert E. Yarber. Reading and Writing Rhetoric.
Chicago: Science Research Associates, 1972.

This book presents topical modern essays accompanied by questions of both theme and rhetoric. However, there are practically no explanations of rhetorical matters and this takes away from book's effectiveness -- notwithstanding the fact that the models are excellent and the questions good. An outstanding positive feature is the vocabulary listing at the end of each model.

Available from: Science Research Ass. (Canada) Ltd. in paper (594 pp.)

Johnson, Willoughby and Thomas M. Davis. College Reading and College Writing.

Revised edition. Glenview, Illinois: Scott, Foresman and Co., 1971.

A book of readings organized to represent various positions on controversial topics felt to be relevant to students: "The American Character", "On Campus and Off", "Problems of Writing", "On Men and Women". The study questions and theme suggestions which follow each reading deal with the writer's ideas, rhetorical methods, structure, tone, and point of view. While the topics are stimulating and the questions pertinent, the book as a whole offers no organized approach to composition.

It is organized according to ideas and not according to rhetorical modes, or the process of writing. Also, of course, in several of the chapters the issues are relevant only to American students.

Available from: Gage Educational Publishing Ltd. in paper (549 pp.)

Not recommended:

Berg, Stephen, S. J. Marks, and J. Michael Pilz. Between People: A Reader for Open Learning.
Glenview, Illinois: Scott, Foresman and Company, 1972.

A collection of readings on themes ranging from man's relationship to himself to his relationship to the universe. The compilers emphasize that these readings are offered as a stimulus for discussion and writing. This means that there are no comments or questions about structure and style, no guidance at all to help students recognize how to improve their own writing - which considerably limits the usefulness of this book as a text in a composition course.

Available from: Gage Educational Publishing Ltd. in paper (511 pp.)

Clark, Marden J., Soren F. Cox, and Marshall R. Craig. About Language: Contents for College Writing.
New York: Charles Scribner's Sons, 1970.

A book of readings chosen from works by linguists as well as novelists and poets which emphasizes language as the appropriate subject for a composition course. While this original anthology does demonstrate that a consideration of language in itself can be interesting, it is doubtful that this interest could be sustained in Cegep students for a whole semester. Also, the formidable length of this book makes it inappropriate for a semester course.

Available from: John Wiley & Sons Canada Ltd. in paper (720 pp.)

Sanders, Charles and Robin R. Rice. At Length: Twenty Long Essays For Composition.
Glenview, Illinois: Scott, Foresman and Company, 1968.

A collection of twenty "great essays", classic to modern, which presents traditional variations on the essay. It does little more than present them. While each essay is preceded by an introduction intended to enlighten the student about the philosophical, historical, and rhetorical contents of the essay, there is no guidance (not even questions or suggested theme topics) to encourage the student to assimilate the techniques of good prose illustrated by the essays.

Available from: Gage Educational Publishing Ltd. in paper (464 pp.)

Spotts, Carle B. Ideas and Patterns for Writing.

Second edition. New York: Holt, Rinehart and Winston, 1971.

Offers a thematic selection of essays as well as a few short poems and stories organized under the broad categories "Images" and "Ideas". The selections are intended to provide a stimulus for theme ideas and models for student writing. However, because very little direction is given to help the student learn from the models, this book is almost useless as a composition text. The questions and theme topic suggestions at the end of each selection are inadequate because the questions require the student to think only about the meaning and not about the form of the essay, and the theme suggestions are merely lists of titles for essays.

Available from: Holt, Rinehart and Winston of Canada Ltd. in paper (457 pp.)

IV. Programmed Texts

Programmed learning texts all have to face the same formidable problem -- boring the student. We have not found any text that succeeds totally in this respect, but the better ones come close by imaginatively challenging the student. Also, good programmed learning texts provide clear and complete explanations and cover all the major writing problems, not just grammar, punctuation, and the like.

Conditionally recommended:

Fergus, Patricia M. Spelling Improvement: A Program for Self-Instruction.
Second edition. New York: McGraw-Hill, 1973.

This text appears to be a very useful program for chronic misspellers, especially those who have not yet learned how to divide words into syllables. The first part treats sound difficulties words cause and correct pronunciation; the second part, the meanings of words and homonyms; the third, basic spelling rules. The explanations are generally clear, simple, and informative. Tests at the beginning of each chapter enable the student to bypass a unit should he obtain a high score.

Available from: McGraw-Hill in paper (178 pp.) for \$3.95.

Feinstein, George W. Programmed Spelling Demons.
Englewood Cliffs, New Jersey: Prentice-Hall, 1973.

This programmed text which concentrates on commonly misspelled words and mechanical errors stands out as one of the better spelling texts. The author covers pronunciation aids and other "gimmicks", approaches his material simple but thoroughly, and stresses drill more than theory and rules.

Available from: Prentice-Hall of Canada in paper (200 pp.) for \$3.95.

Gordon, Edward J., Gary Burgard, and P. A. Young. A Programmed Approach to Writing.

Book Three, second edition. Boston: Ginnand Co., 1973.

A programmed learning workbook specializing in teaching the paragraph and the essay only by focussing on logic and deductive reasoning. The authors have attempted to program operations in thinking and writing in their exercises. These consist of problems which lead the student to discover concepts so as to better understand the structure of writing; they aim primarily at teaching how to classify ideas, form topic sentences, organize material. The sections on paragraph and essay organization are superior to that on writing about literature which seems simplistic.

Available from: Ginn and Co. in paper (192 pp.).

Gowen, James A. Progress Writing.
New York: McGraw-Hill, 1973.

A very good programmed learning text. It is thorough and clear in its explanations and exercises and it contains a feature often neglected in texts of this sort: a section on essay organization. It does not, however, cover the mechanics of punctuation, spelling, etc.

Available from: McGraw-Hill Co. of Canada Ltd. in paper (191 pp.).

Hook, J. N. and Robert L. Stevens. Competence in English: A Programmed Handbook.

New York: Harcourt, Brace and world, 1967.

Designed for students who have not yet learned the elementary principles of diction, syntax, mechanics, and usage, this programmed text was tested on two Cegep classes and judged successful by both teachers and students. The format is an innovative combination of programmed learning material and standard composition handbook. Each of the 75 units includes a programmed exercise followed by a brief and concise summary of the concepts illustrated in the exercise and also supplementary (non-programmed) exercises. The text contains

both a self-correcting diagnostic test, which is rather long but useful, and a mastery test. (We found both tests too long for a regular class period despite the authors' instructions). Because of diagnostic test and the format, we recommend this book as a supplementary text for a pre-university writing course for instruction in basic fundamentals -- but not paragraphs.

Available from: Longman Canada Ltd. in paper (399 pp.) for \$5.00.

Radner, Sanford R. Programmed Semantics for Composition.
New York: Holt, Rinehart and Winston, 1970.

This text uses the programmed approach in an interesting manner in its objective of increasing the student's awareness of the relation of language to meaning. The text is based on principles of general semantics from the work of Horzybski, Wendill Johnson, and S. J. Hayskawa. It is intended as a supplement for composition courses or for remedial writing courses. The estimated time for its completion is 15 - 20 hours.

Available from: Holt, Rinehart and Winston (Canada) Ltd. in paper for \$2.35.

Trimble, Martha Scott. Programmed Review of English: Spelling (Unit 1).
New York: Harper & Row, 1969.

Containing a basic spelling review of three hundred words, this text is divided into ten lessons treating a special set of words, with phonetic spelling, rules, etymology and mnemonic hiats furnished as aids. Meanings of words are simply and precisely explained. Author covers spelling rules, homonyms, prefixes, suffixes and spell-alike word pairs. Owing to its programmed format and thoroughness, this text might be useful to a native speaker weak in spelling or an advanced student of English as a second language.

Available from: Fitzhenry & Whiteside Ltd. in paper (154 pp. 615 frames) for \$4.00.

Not recommended:

Bossone, Richard M. and James M. Reid. The Handbook of Basic English Skills.
Columbus, Ohio: Xerox College Publishing, 1971.

The approach of this programmed learning text is traditional; its scope, limited. Authors concentrate on training students to simply identify parts of speech, types of sentences, and common errors, and cover only sentence structure, punctuation, and mechanics. The instructional format is too simple, mechanical, and rules-conscious.

Available from: Ginn and Co. in paper (370 pp.) for \$5.50.

O'Dea, Paul and Richard M. Scott. Solving Writing Problems.
Chicago: Science Research Associates, 1969.

Somewhat original: writing and thinking "problems" are presented to the student at the beginning of each chapter and he is asked to solve them with the guidance of a programmed learning text. However, the test is probably too simple for the actual writing requirements of college freshman.

Available from: Science Research Associates (Canada) in paper (342 pp.).

Trimble, Martha Scott. Programmed Review of English: Diction
(Unit 2).
New York: Harper & Row, 1969.

This book is essentially a programmed study of the meanings of words (especially those frequently confused) and rules of usage. Only three of the ten lessons deal with connotations, abstract and concrete language, and figurative and technical language. Surprisingly, there is practically no treatment of slang, jargon, and clichés.

Available from: Longman Canada Ltd. in paper (135 pp.; 538 frames)
for \$3.50.

Trimble, Martha Scott. Programmed Review of English: Writing
(Unit 3).
New York: Harper & Row, 1969.

This third unit of a programmed writing course designed for the self-taught student is the most global of the programmed texts reviewed, covering basic sentence patterns, grammar and usage, and the writing of effective sentences and paragraphs. Despite its comprehensiveness, the approach is disappointing: the author emphasizes the identification of basic sentence patterns according to the terminology of new grammar and many exercises seem confusing and time-consuming.

Available from: Longman Canada Ltd. in paper (396 pp.) for \$6.50.

V. Handbooks on Rhetoric and Grammar

Handbooks are, by nature, impractical for use in the classroom, but they are of course useful as reference guides. In general, the best handbooks tend to be comprehensive, clear, well-organized, and

modern.

Recommended:

Irmscher, William F. The Holt Guide to English.
New York: Holt, Rinehart and Winston, 1972.

A comprehensive, clear, and concise handbook on practically everything the undergraduate student should know about writing in general and writing about English in particular. There are, however, no exercises.

Available from: Holt, Rinehart and Winston of Canada Ltd. in hardcover.

Leggett, Mead, and Charvat. Prentice-Hall Handbook for Writers.
Sixth edition. Englewood Cliffs, New Jersey: Prentice-Hall, 1974.

A practical book for quick reference to concise explanation (and exercises) on all points of rhetoric, grammar, and usage, but useless as a composition text meant to stimulate an interest in writing. The impersonal tone, format of numbered rules, and minimum of discussion and illustration all make it unreadable.

Available from: Prentice-Hall of Canada Ltd. in hardcover (516 pp.) for \$5.95.

Vivian, Charles H. and Berretta M. Jackson. English Composition.
New York: Barnes & Noble, 1961.

A good handbook. Consistent and comprehensive.

Available from: Fitzhenry and Whiteside Ltd. in paper (451 pp.) for \$3.25.

Watkins, Floyd C. and Edward T. Martin. Practical English Workbook.
Fourth edition. Houghton Mifflin, 1974.

Although not radically different from the standard handbook, this text is thorough, easy to consult, and well laid out. Together with copious exercises and simple explanations, the latest edition includes sections on writing about literature and researching material.

Available from: Thomas Nelson and Sons (Canada) Ltd. in paper (333 pp.) for \$5.25.

Winterowd, W. Ross. Structure, Language, and Style.
Dubuque, Iowa: William C. Brown, 1972.

Though a rhetoric handbook, this is certainly more lively than most, being both well-written and interesting. It is also a little unusual in its approach to composition -- for example, the section on grammar is almost entirely an explanation of current grammatical theories, and there is a whole chapter on the history of the language. The main flaws of this book are its unevenness and its hasty treatment of essay organization.

Available from: Burns and MacEachern Ltd. in hardcover (290 pp.).

Not recommended:

Elsbree, Langdon and Frederick Bracher. Heath's College Handbook of Composition.

Eighth edition. Indianapolis: D. C. Heath & Co., 1972.

Divided into two sections which have been published independently as Heath's Brief Guide to Rhetoric and Heath's Brief Handbook of Usage, this text is perhaps comprehensive but too long, detailed and American-oriented for a CEGEP writing course. Explanations are clear if at times unnecessarily verbose; the approach, conventional.

Available from: D. C. Heath Canada Ltd. in paper (605 pp.) for \$4.95.

VI. Concise Handbooks

For crisis situations -- faced by either the student or the teacher -- these compact, no-nonsense little books are unsurpassed. They do not promote style, but they do help very quickly to disentangle garbled prose, and as such they may prove to be the most useful composition textbooks of all.

Recommended:

McMahan, Elizabeth. A Crash Course in Composition.

New York: McGraw Hill, 1973.

A refreshing contrast to the standard composition text, this book is highly readable, brief, concise and up-to-date. Preferring a practical (and lively) approach to writing, the author has remained "deliberately brief" so as to eliminate "the masses of non-essential information that clog most handbooks, making it difficult for an inexperienced writer to determine what is important". The handbook contains simple but succinct explanations, including a good definition of jargon, and also sensible advice on researching and presenting essays. The author writes in an informal and lively manner that

reflects her personality and also maintains reader interest. The book's chief weakness is the lack of exercises, but the author has furnished useful explanations in the answers. Highly recommended for a CLEP course.

Available from: McGraw Hill Ryerson Ltd. in paper (174 pp.)
for \$3.50.

Nurnberg, Maxwell. Questions You Always Wanted to Ask About English*
But Were Afraid to Raise Your Hand.

New York: Washington Square, 1972.

This little book is excellent in its treatment of the basics of good writing. Seldom does grammar, punctuation, and spelling receive such thorough attention in a composition text. Highly recommended, especially as a supplement to rhetoric texts or literature texts.

Available from: Musson Book Co. in paper (258 pp.) for \$1.25.

Struak, William, Jr. and E. B. White. The Elements of Style.

Second edition. New York: Macmillan, 1972.

A refreshing direct handbook. Always concentrating on rules and principles most commonly abused, it expresses the essential requirements of good prose in the form of sharp, concise commands. A useful reference book for all students. It is probably too concise for a composition course, for it does not deal in any detail with essay and paragraph organization and it contains no exercises or assignments.

Available from: Macmillan of Canada in paper (78 pp.) for \$1.25.

Conditionally recommended:

Corbett, Edward P. J. The Little English Handbook: Choices and Conventions.

New York: John Wiley and Sons, Inc., 1973.

This handbook might be useful as a general quick guide for the author's audience -- writers of "public prose" -- but not suitable for a freshman writing course owing to the superficial treatment of paragraphs, sentences, and style and to the absence of exercises.

Available from: General Publishing Co. Ltd. in paper (182 pp.).

Robertson, Duncan. Errors in Composition.

Revised Edition. Toronto: Macmillan, 1971.

Meant to be a handbook for both essay writers and essay markers. As the title indicates, this book touches only on mistakes in writing. Furthermore, it contains no exercises. All in all, it is absolutely useless as a text, though it may be handy as a reference booklet.

Available from: Macmillan in paper (70 pp.) for \$1.50.

Not recommended:

Brennan, Maynard J. Compact Handbook of College Composition.
Second edition. Indianapolis: D. C. Heath and Co., 1972.

A handbook with a traditional and rather pedestrian approach which seems excessively rules-conscious, and which constrains the text to a uniform level of mediocrity.

Available from: D. C. Heath Canada Ltd. in paper (150 pp.) for \$2.95.

VII. Texts on Special Assignments

The preferred texts in this area are clear, relevant, rich in models, and organized to stress writing rather than memorization or recognition of rules.

Recommended:

Cohen, B. Bernard. Writing About Literature.
Revised edition. Glenview, Illinois: Scott, Foresman, and Co., 1973.

A compact, attractive handbook designed to help students interpret literature and to write effective essays. The organization of the section on analysis and interpretation is particularly good. Fiction, drama, and poetry are each discussed under the headings: point of view, setting, characterization, style, and structure, thus enabling students to make comparisons between the structural potentials and limitations of each genre. The second section of the text places particular emphasis on the reading to writing process, and on writing a good thesis statement. Besides these two basic sections the text includes several other useful chapters: a chapter on research and literary interpretation, a chapter on writing about film, a chapter suggesting questions to ask when analyzing literature, a glossary, and even a short section of works for analysis (from which the examples in the text have been chosen). Excellent for an introductory course, and indeed a useful supplement for any course.

Available from: Gage Educational Publishing Ltd. in paper (273 pp.) for \$3.95.

Heath, R. B. Impact Assignments in English.
Eighth edition. London: Longman Group Ltd., 1971.

A boon to a teacher seeking provocative topics for a writing class. This text contains a well planned series of original assignments based on photographs, advertisements, charts, and literary excerpts and also constructive exercises on note-making and letter writing. Of particular excellence are the analyses and exercises on jargon, clichés, and levels of diction. Despite the author's bias towards British material, this text would be a valuable companion to a standard composition manual in a freshman writing course.

Available from: Longman Canada Ltd. in paper (223 pp.) for \$3.25.

Lester, James D. Writing Research Papers: A Complete Guide.
Glenview, Illinois: Scott, Foresman and Company, 1971.

As the title indicates, this is a comprehensive guide to all stages of writing the student research paper. It is directed to the needs of all students -- those in biology and business as well as those in English. It adheres to the principles of documentation and format set out in the MLA Style Sheet, second edition, but also has a separate chapter on the documentation of science papers.

Available from: Gage Educational Publishing Ltd. in paper (184 pp.) for \$3.05.

Tanner, Bernard R. and Craig Vittstoe. A Guide for Objective Writing.
Boston: Ginn, 1967.

This is a thorough text dealing with the problems of scholarly research and writing. Its treatment of distinguishing and writing "fact and opinion" in various disciplines (science, law, history, and English) is very good. It is, however, too specialized for a composition course.

Available from: Ginn and Company in hardcover (166 pp.)..

Conditionally recommended:

Barnet, Sylvan. A Short Guide to Writing About Literature.
Boston: Little, Brown and Company, 1971.

This handbook first presents a general approach to writing essays, discussing "finding a topic", "analyzing", "organizing", "style", and "format". It then considers particular problems encountered when

analyzing and writing about fiction, drama, poetry, and film. While this book is good, its organization is not as effective as the Cohen handbook because it segregates genres, and discusses varying terms under each, thus making structural comparisons less obvious. There is also a wider range of reference to works not included in the text than in the Cohen book, which makes it less suitable for an introductory course.

Available from: Little, Brown and Co. (Canada) Ltd. in paper (192 pp.)
for \$3.60.

VIII. Creative Writing Texts

Some composition textbooks are so advanced or original in their approaches, or so specialized in their concerns, that they would be used best in either creative writing courses or sophisticated composition courses. No doubt better students could profit very much from such texts.

Recommended:

Gibson, Walker. Persona: A Style Handy for Readers and Writers.
New York: Random House, 1969.

This is a highly specialized but excellent text for teaching the students how to read and write various "voices" and thereby arrive at an understanding of self. Obviously, this book is more suited for a creative writing course than for a composition course.

Available from: Random House of Canada Ltd. in paper (86 pp.) for \$1.25.

Jenkinson, Edward B. and Donald A. Seybold. Points of View in Writing.
New York: Harcourt, Brace, Jovanovich, 1972.

A text of writing assignments useful for an advanced composition course or possibly a creative writing class. The format consists of excerpts, selected to define differing points of view, followed by thoughtful commentaries and numerous writing assignments related to a given angle, some of which are quite stimulating. Authors have included helpful questions to guide students as they write different genres.

Available from: Longman Canada Ltd. in paper (177 pp.) for \$2.90.

Macrorie, Ken. Telling Writing.
Rochelle Park, New Jersey. Hayden Book Company, 1970.

Telling Writing claims that students already have considerable language skills but that these are suppressed by conventional English composition courses. This text which speaks to both students and teachers presents "a new English writing program" which ignores the "Errors" approach and advocates that students should begin with free writing, and learn to recognize good writing and to discipline their style by reading and criticizing within small groups. This is a creative approach to the teaching of writing which doesn't emphasize how to structure critical papers and themes, but how the student can find his own voice. It would not be suitable for students who have serious problems with grammar, syntax, and organization, but other students should find it stimulating. A very well-written text.

Available from: General Publishing Co. in paper (270 pp.).

Miller, Jr., James E. Word, Self, Reality: The Rhetoric of Imagination.
New York: Dodd, Mead, 1973.

This is a very fine text for developing the student's desire to write. It is original and stimulating in its approach and lives up to its goal of making language exciting. It is, however, too sophisticated for the ordinary composition course, though it would serve very well in a creative writing course.

Available from: Dod, Mead & Co. (Canada) Ltd. in paper (224 pp.).

IX. Texts on English as a Second Language

Since the forms of ESL textbooks are still evolving, and since stating any set of criteria may seem to favour -- prematurely -- one theory or another about the teaching of ESL, we prefer to comment on each of these texts separately.

Recommended:

Baumwoll, Denis and Robert L. Saitz. Advanced Reading and Writing Exercises in English as a Second Language.
New York: Holt, Rinehart, and Winston, 1965.

Excellent. This reader could be highly useful to an advanced writing class of second-language students. The thirteen essays on contemporary societies are not only informative but are also instrumental in illustrating various styles and levels of diction. The editors' commentaries are models of concise prose, pointing out clearly the stylistic differences in the excerpts. The eight exercises which follow are comprehensive, diversified, and challenging. The authors have also included good suggestions for theme topics.

Available from: Holt Rinehart and Winston of Canada Ltd. in paper
(208 pp.) for \$6.00.

Bournival, Paul. Little Monsters.
Montreal: Centre Educatif et Culturel and Longman, Canada, 1972.

A specialized text covering twenty-eight prepositions and common two and three-word verbs. Owing to its thorough and spirited approach, this book might be invaluable to a teacher offering a writing course to second-language students.

Available from Longman, Canada Ltd. in paper (249 pp.).

Crowell, Thomas Lee, Jr. Modern English Workbook.
Toronto: McGraw-Hill, 1961.

Part of the Saxon Series in English as a Second Language, this book contains exercises, three series of exercises on all aspects of grammar, vocabulary, and spelling. Each aspect is covered by a number of exercises ranging in level of difficulty. While the book is intended for the second language student, it is an excellent source of exercises for any student with these problems.

Available from: (171 pp.)
Out of Print.

Heaton, J. B. Composition Through Pictures.
Illustrated by James Moss. London: Longman Gp Ltd., 1972.

An innovative, if specialized, text for teaching composition to an intermediate class of second-language learners. Pictures portraying numerous people and much activity have been grouped into thirty-odd sequences to stimulate oral and written composition. Each picture story is accompanied by material (vocabulary, drills, etc.) to prepare students for differing types of compositions (description, comparison, exposition, narration).

Available from: Longman Canada Ltd. in paper (54 pp.) for \$1.60.

Paulston, Christina Bratt and Gerald Dykstra. Controlled Composition in English as a Second Language.
New York: Regents Publishing Co. Inc., 1973.

An innovative advance in the teaching of guided composition, this text takes an approach based on a variety of concepts related to second-language teaching. Structured exercises following short extracts are organized according to specific steps, each drilling a single

language or grammatical pattern with the result that the student is given extensive training in the fundamentals of English. These exercises requiring the student to transform a passage prepare him to eventually write free compositions based on the model passages. The text can be used with another grammar manual in a semester-long composition class.

Available from: Centre Educatif et Culturel Inc. (Montreal) in paper (91 pp.) for \$2.80.

Spencer, D. H. Guided Composition Exercises.
London: Longman gp Ltd., 1970.

Another text representing a new departure in teaching composition. Levelled at British pre-university students, this short book contains exercises designed to lead the individual from imitating sentence patterns to writing sentences within a planned framework. Both the diction and subject matter are heavily slanted towards British students, but the approach appears most promising.

Available from: Longmans in paper for \$1.10.

Thomson, A. J. and A. V. Martinct. A Practical English Grammar.
Sixth edition. Toronto: Oxford University Press, 1973.

A reference book to English grammar intended for students of English as a second language at the high school and college level, but suitable for first language students as well. It deals briefly but thoroughly with English constructions from an elementary to an advanced level, and gives clear explanations in simple language. The chapter which lists over 300 idioms is particularly good. Because the chapters are not presented in any order of difficulty and few exercises are included, the book is more useful as a reference book rather than a textbook. However, ten small books on exercises keyed to chapters in the book are available for those who wish to use it as a text.

Available from: Oxford University Press (257 pp.) for \$1.95.

Ward, John Millington. The Use of Tenses in English.
Fifth edition. London: Longman Gp. Ltd., 1971.

This highly specialized text, designed for students of English as a second language, is an invaluable source for teachers or students looking for detailed explanations of the various subtleties of tenses and a multitude of exercises on all tenses and voices. The author's summaries, exercises and charts are excellent.

Available from: Centre Educatif et Culturel (Montreal) in paper (159 pp.) for \$2.40.

The following booklets, grouped as Longman Elements of English Series, provide both a language teacher and intermediate or advanced student with brief surveys on points of grammar and structure difficult for second-language learners. Those reviewed stand out amongst second-language texts as being comprehensive, clear, and informative. Together this series forms good reference material to second-language teachers.

Abbott, Conditionals.

London: Longman Group Ltd., 1970.

A specialized text for teachers of English as a second language on conditionals. Not reviewed.

Available from: Centre Educatif et Culturel (Montreal) in paper for \$1.05.

Byrne, Donn. The Passive.

Second Edition. London: Longman Group Ltd., 1970.

This brief text aims at explaining the scope of passive forms found in English. Both explanations and oral and written exercises are thorough. A suitable reference text for the intermediate or advanced second-language student, as well as for a language teacher.

Available from: Centre Educatif et Culturel (Montreal) in paper (40 pp.) for \$1.00.

Close, R. A. The Future.

London: Longman Group Ltd., 1970.

Not Reviewed.

Available from: Centre Educatif et Culturel (Montreal) in paper for \$1.05.

Close, R. A. Prepositions.

Second edition. London: Longman Group Ltd., 1970.

This handy text provides the language teacher with a comprehensive discussion of the uses and meanings of prepositions and also good drills and exercises. Prepositions are graphically illustrated, defined, and tested. This book could be useful as a supplementary text

in an intermediate and advanced language course or as invaluable reference book.

Available from: Centre Educatif et Culturel (Montreal) in paper (54 pp.) for \$1.00.

Spencer, D. H. Contracted Forms.

Second edition. London: Longman Group Ltd., 1970.

This booklet treats standardized contractions marked in print by an apostrophe but difficult for the non-native speaker to detect in speech. The author alternates between oral and written drills (twenty-four in all) of "anomalous finites".

Available from: Centre Educatif et Culturel (Montreal) in paper (24 pp.) for \$1.00.

Willis, Roger and L. L. Szkutnik. Helping Verbs.

Second edition. London: Longman Group Ltd., 1970.

This text specializes in explaining the use and subtleties of modal verbs by means of examples and dialogues based on colloquial speech. Students are asked to substitute words in drills so as to master the right use of these "anomalous" verbs. The explanations are comprehensive but simple; however, there are no written exercises. For the intermediate learner.

Available from: Centre Educatif et Culturel (Montreal) in paper (52 pp.) for \$1.00.

Conditionally recommended:

Praninskas, Jean. Rapid Review of English Grammar.
Prentice-Hall, 1959.

The title is inexact: the author also covers paragraph writing and has written a most comprehensive textbook, representing a combination of ESL teaching methods and written exercises packed into twenty-four lessons, which hardly offers a rapid review. It has primarily emphasized oral drills but has included a variety of written exercises. This text is too bulky and complex for a semester-long elementary writing course for second-language learners.

Available from: Prentice-Hall of Canada in paper (310 pp.) for \$5.95.

Robinson, Lois. Guided Writing and Free Writing: A Text in Composition For English as a Second Language.
New York: Harper and Row, 1967.

Designed to instruct foreign students in grammatical and sentence

structures to prepare them for a regular college writing course with native-born speakers. The author presents each point simply and concisely and duplicates it in oral and written exercises. Although there are only two types of exercises constituting "guided writing", the approach is consistent throughout. The chief weaknesses of the text are its heavy slant towards American themes and an absence of material on levels of diction.

Available from: Fitzhenry and Whiteside Ltd. in paper (216 pp.)
for \$4.95.

Not recommended:

Bright, J. A. English Composition for Overseas Students.
Second edition. London: Longmans, Green & Co., 1961.

Specifically designed for intermediate foreign students preparing for British school certificate examinations. The content, organization, and tone of this text reflect the author's experience of teaching English to Sudanese boys, making it highly unsuitable for Canadian schools.

Available from: Longmans in paper (140 pp.) for \$1.35.

Byrne, Donn. Progressive Picture Compositions.
Illustrated by Victor Bertoglio. London: Longmans, Green & Co., 1967.

This text appears too simple for a CEGEP writing course for second-language students, but would be useful to elementary classes in oral and written English. It is composed of a series of twenty-six picture compositions (four pictures to each composition). Each set of pictures narrates a story which is accompanied by exercises inviting students to complete sentences related to the photographs. Includes a teacher's book of oral drills.

Available from: Longmans or Centre Educatif et Culturel, Inc. (Montreal)
in paper for \$1.15.

Miller, Cyril. A Grammar of Modern English For Foreign Students.
Revised edition. London: Longman Group Ltd., 1971.

A comprehensive grammar text adapted for second-language learners whose approach is definitely dated and whose layout is visually tiring owing to an overly cramped format.

Available from: Longman Canada Ltd. in paper (274 pp.) for \$3.00.

Ross, Janet and Gladys Doty. Writing English: A Composition Text in English as a Second Language.
New York: Harper and Row, 1965.

For advanced second-language students. The first part of this text, consisting of a thorough review of grammar and sentence patterns, might perhaps be useful because of its drills. The second part, however, entitled "Writing the Whole Composition", resembles the standard writing text with exercises requesting students to analyse excerpts. Lacking variety, these exercises seem monotonous.

Available from: Longman Canada Ltd. in paper for \$4.95.

X. Texts on Business English

We believe that to succeed the text dealing with business or technical writing should be fresh, relevant, challenging, modern, and as imaginative as possible.

Recommended:

Business English. New York: Monarch, 1972.

A self-improvement text designed for those seeking jobs in business, this is a standard no-nonsense rule-book covering grammar and punctuation.

Available from: General Publishing in paper (174 pp.) for \$1.50.

Fear, David E. Technical Writing.
New York: Random House, 1973.

Aimed at students in junior college technical-industrial programs, this is a good text on technical writing. Its approach is somewhat clinical, yet still readable, and it covers in detail the major writing situations apt to be encountered by technicians on the job.

Available from: Random House of Canada Ltd. in paper (254 pp.).

Wyld, Lionel D. Preparing Effective Reports.
New York: Odyssey, 1967.

Based on the idea that "Report writing need not be dull", this book provides a well-written and intelligent coverage of technical report writing. It is thorough and well-illustrated with many relevant models. It also contains useful bibliographies and appendices on the practical matters of technical writing.

Available from: Musson Book Co. in paper (198 pp.).